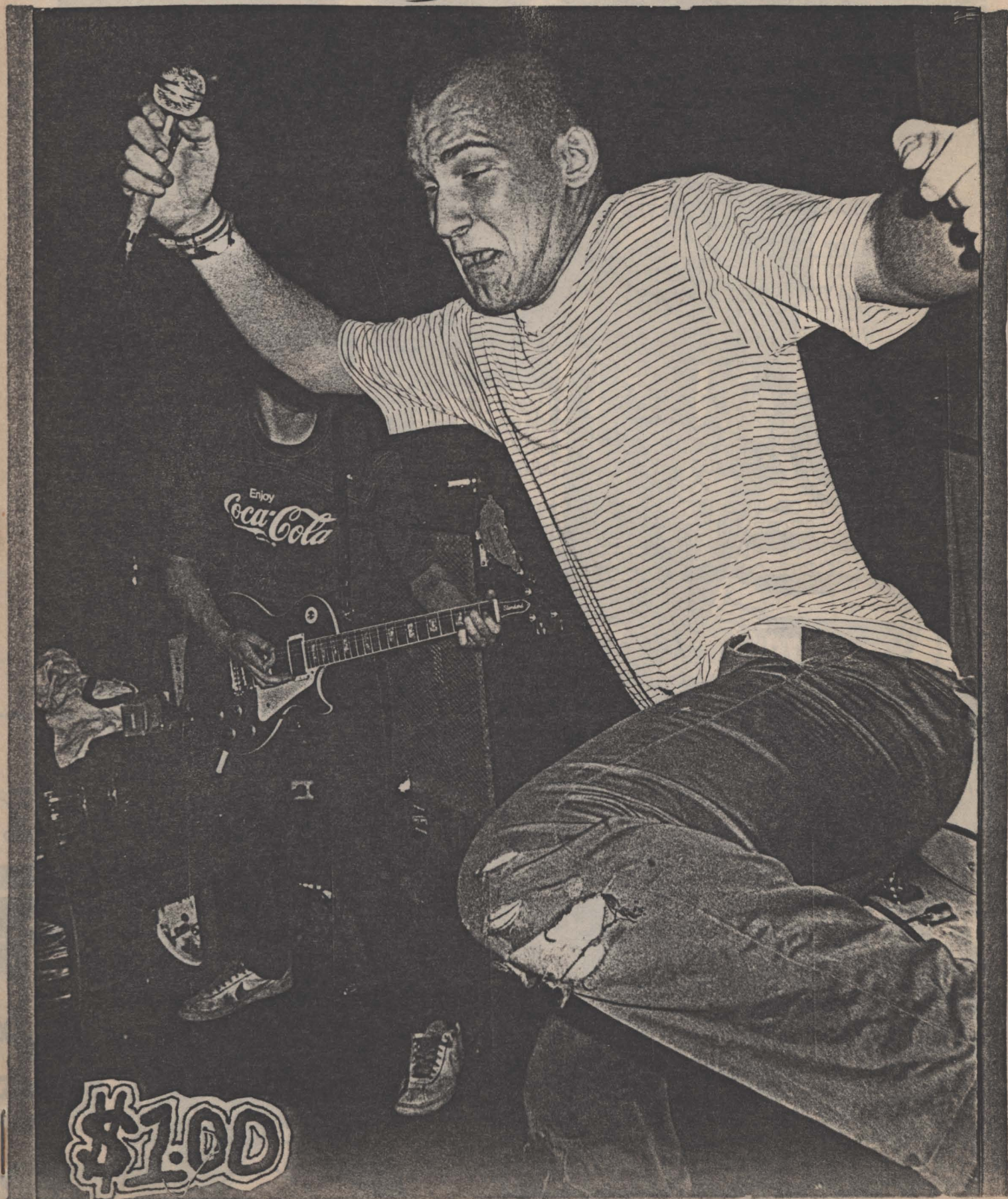


INSIDE VIEW



\$100

INSIDE VIEW

P.O. BOX 1445, DETROIT, MI 48231

WELL, THE SECOND ISSUE IS OUT, AND I KNOW IT'S REALLY LATE, BUT THAT'S LIFE. BUT I WOULD LIKE TO APOLOGISE TO EVERYBODY WHO WROTE FOR THE LAST ISSUE, I HOPE THIS WILL DO (THERE WERE ONLY 200 COPIES PRINTED THAT SOLD OUT WITHIN A COUPLE OF WEEKS).

THERE IS A DIFFERENT FORMAT THIS TIME, THERE ARE RECORD REVIEWS-THANKS TO GEORGE AND ANDRE. ALSO THERE ARE INTERVIEWS WITH SOME CHOICE BANDS, ALONG WITH THE USUAL GREAT PHOTOGRAPHS OF YOUR FAVES TO HANG ON YOUR WALLS.

ALOT OF GREAT SHOWS HAVE BEEN COMING TO THE DETROIT AREA JUST RECIENTLY MARGINAL MAN, THE NECROS AND THE FLESH COLUMNS PLAYED AT THE FUNERAL HOME. THIS SHOW WAS SUPPOSED TO TAKE PLACE AT THE FACINATION STATION, BUT THE ARAB OWNER GOT GREEDY WHEN IT CAME TIME TO RENT THE PLACE...FUCK OFF WE DONT NEED YOUR RUN DOWN ARCADE.

UPCOMING SHOWS INCLUDE BAD BRAINS-JULY 15th AT TODDS (FAG BAR ON 7 MILE & VAN DYKE), MOTORHEAD-AUGUST 4th AT THE MAIN ACT (ON GRATIOT & 10½ MILE), & CH3 ON AUGUST 12th SOMEWHERE IN DETROIT, AND AUG. 13th SOMEWHERE IN LANSING.

A TIP OF THE HAT ONCE AGAIN GOES TO SCHOOLKIDS RECORDS & TAPES. THIS STORE SUPPORTS THE SCENE HERE IN MICHIGAN-THEY SHELL OUT DOUGH TO ALOT OF FANZINES HERE...SO EVERYBODY BUY YOUR RECORDS FROM THE COOLEST PEOPLE WITH THE BEST SELECTION NOW!!!

THAT'S IT FOR NOW-MARC

A SPECIAL THANKS TO: George, Andre, Jen, Lorraine, Brian, Scott, Anne, All the bands in this issue, and anyone else I may have forgot



**TAKE YOUR
GODDAMNED
MUSIC AND
GET THE
HELL OUT
OF HERE!**



MIKE & ALEC



VIOLENT APATHY



DICK

KENNY

ANDY

TODD

TOMMY

MINOR THREAT

Ian MacKaye & Jeff Nelson were interviewed on 5/1/83 in Kalamazoo, Mich. The band was just about to complete a seven week tour that took them across the country.

Inside View: Tell us about the past seven weeks?

Ian: The first official show was March 11, but we had to go back home after that...we actually left D.C. March 13. We've been on the road ever since...

Jeff: We're very sorry if anyone reading this went to Vancouver thinking we were going to play...sorry if you made the trip to find out we cancelled. It was the first show we ever had to cancel.

Ian: We were suppose to play, but Brian had tonsillitis-so we had to cancel that one.

I.V.: Is Brian alright now?

Jeff: Well; me, Richard & Brian had it-but he didn't feel up to it...

Ian: It was a big show (D.K.'s)...like a thousand big. It would have been a good show to play...it's really bad that we missed it. Also our apologies to Denver and any where else we missed. We didn't do it on purpose...we did attempt to play Denver but was some controversy...the guy I called didn't want anything to do with us...and that was the only number I had.

I.V.: How's the new record selling?

Jeff: They're all gone...3500 of 'em.

I.V.: What about a second pressing?

Ian: I don't know...

Jeff: We're either going to...we're certainly going to make more...

Ian: What form-we're not sure of...

Jeff: It might take the form of repressing it more and fixing the cover w/ remixing and remastering...or I think we're just going back into the studio and record the whole thing over again...and see how it turns out-if it turns out better...



I.V.: You're not satisfied with the original?

Jeff: Not really.

Ian: It was good...I mean I like the record, but it kinda sounds dry to me.

Jeff: It's really thin, flat, too much treble...alot of the songs were just really new...

Ian: Yeah, for instance-"Look back and Laugh"-that was the first time I ever sang the song...never even practiced it.

Jeff: That was one take...

Ian: "Think Again" was only 2 weeks old when we recorded that one.

Jeff: So possibly, if we go back in...it might turn out better-it might not.

Ian: The main thing is that we toured...we've played the songs 50 or 60 times and got them down in between sound checks.

Jeff: We've figured out all kinds of stuff that we would want to correct...and maybe add to it.

Ian: We'll give it a shot...I mean just re-record no matter what & whether or not we'll use it...who knows.

Jeff: It might also come out in England on SST records...Rough Trade was also interested...so we don't know.

I.V.: Tell me about Dischord Records? How did it come about? and you have any thoughts that it would become this big?

Jeff: We really didn't think about starting a record label. We just wanted to put our record...that was our goal and dream as the Teen Idols. The money came back from the first record and with that we saw it as a label that other bands could benefit from...it's like a cooperative. We're in charge...what I'm trying to say is that not just anyone can use the label.

Ian: It's our label...we decide...we watch a product. I don't feel like putting my name on anything that's not...we don't want to rip anyone off.

I.V.: Do you think it's (Dischord) going to get bigger?

Jeff: Yeah, I think so. It will either get bigger or it will fold

Ian: It could do neither...it's possible.

I.V.: There's alot of people that will buy a record on Dischord just because of the past releases...

Jeff: I know and it's an incredible responsibility because of that. It makes it worse when we're not happy with a record that came out on Dischord.

Ian: And I'll also tell you if we did the record ("Out of Step") over...we would apologize for putting out the same product that would be different than the first one...we'd apologize for putting something out that wasn't up to par.

Jeff: Or even to the people that would feel they would have to buy both.

Ian: But I feel it's better to correct it now than to keep putting out the same thing...if we're not happy with it-why stick with it.

Jeff: Things are certainly going to change...we're going legal when we get back home. We'll have to pay taxes...trying to re-create the financial history of Dischord is going to be very hard.

I.V.: It seems like a pretty major step...

Ian: It's something we weren't really looking forward to...but it occurred to us that we'd get busted this year...so we decided that we better do something about it. We could easily say-fuck the gov't. but aside from the fact that we don't mind paying taxes...considering we just drove across the country and back on the highway's that tax money pays for. Also if we lose Dischord...that's irresponsible to all the bands that have supported us, all the people who put out records and never got paid...they put all the money back into the label...I'd say it would be pretty bad money management if we folded.

I.V.: Tell me about the song "Cashing In"?

Jeff: That was in response to the reaction we got when we got back together in D.C. There was a lot of resentment...people misreading what we're doing

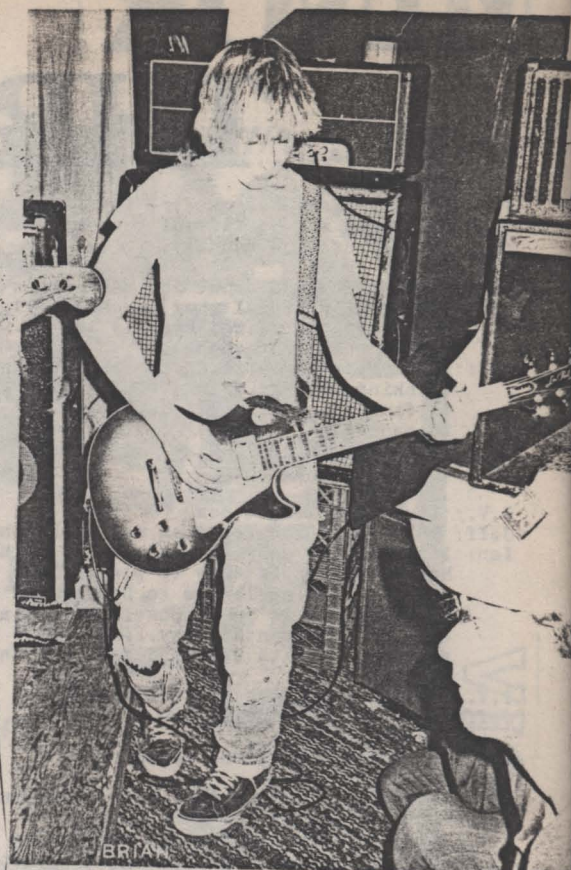
I.V.: Did people feel you were selling out?

Jeff: Yeah...something I've brought up in interviews before and after we broke up...we've (Ian/Jeff) been in the Slinkies, the Teen Idols, and Minor Threat together...we had to keep starting over and over each time...getting a new name, new songs, and new recognition...it was pretty tired...but at least it kinda made you humble.

Ian: As soon as Minor Threat got back together, everyone said-"Hey, you said you'd never get back together/or Now you're not humble"...but to me-maybe I'm wrong-it's a band that I've put a lot of work into already...actually, we're very humble for the fact that when we did get back together-we got so much fucking shit from it...it was a pretty ugly situation. The band had been fooling around with the song for ages. I sat down and wrote lyrics...that were as ludicrous as the idea that we were going to make any money off of Minor Threat.

Jeff: It's not ludicrous that we'll make money...

Ian: Well it's ludicrous that each one of us are going to get rich.



I.V.: Did you find most of the resentment coming from people in D.C.?

Ian: Oh yeah...almost all of it. That's why we say "There's no place like home." We only played the song once, and it was the first show after we got back together...we also played it once in the studio. I never want to play it again...

I.V.: So there was a stormy period in D.C. when you guys first got back together?

Jeff: Yeah, but it's not like all of D.C. was against us...a lot of people rolled their eyes and complained just because we got back together...they felt we'd get all the big shows...

Ian: We've only played like four times in Washington...

Jeff: And it certainly wouldn't be our fault if we did get shows.

I.V.: Getting to your new ep., someone last night made the comment that with the lyrics...you seem to be looking down on everybody...

Ian: No, I don't see it as me talking down to people. To me it's just...telling stories. In fact, every song on the record I consider myself to be on both sides of the coin. I've done both...I've felt that I've betrayed people-and people have betrayed me. It goes both ways. I know I've felt sorry for myself before, and I hate when people feel sorry for themselves. So I don't think I'm looking down at anything... I don't know where the guy is getting off...

I.V.: A lot of people here have big misinterpretations about bands that have 3 or 4 records out...they think the bands make a ton of money every show they play...

Ian: We're small potatoes...most places we've played the people were like...Detroit's a great big city, we have a good following there.

Jeff: I know, going thru the south...

Ian: In Charlotte, we played in front of 20 people. Florida was pretty dinky, I mean it was ridiculous...New Orleans there were probably 50 people.

Jeff: Plus, they didn't know us at all...it was pretty weird.

Ian: I had to sing every song...every word of every song. Nobody sang along which was pretty weird, cause like last night-I'm used to everyone singing...in Boston, Washington, N.Y., Detroit, Chicago everyone sings. Actually, in Chicago and Detroit it was pretty neat...these were the first places that helped me sing on the new songs. The beginning of the tour wasn't so great, but it's been a real good tour...

Jeff: It's been really lopsided...1500 people in L.A. and we didn't get to play our whole set.

I.V.: What happened there?

Ian: Somebody got stabbed...

Jeff: Some domestic fighting or something...and then a lot of people got involved-then somebody got slashed outside...then the cops got called and the plugs got pulled.

Ian: It was bullshit. It was a horrible show anyways. Everything was breaking...I broke 5 mics and there were a hundred people on stage.

Jeff: It had the potential to be a great show...

Ian: It seems our really small shows, we played well...but at the big shows everything gets so fucked up. Like last night I had a good time, but the show in Chicago was better...we played better. In general, I didn't feel I put out enough. I got use to not having people on stage...having all this room; now there's no room at all. Almost all the shows there was plenty of stage. It was a lot different...it's cool I had a great time...fuck, I had a great time! Actually, I don't know how I feel about shows. Every time I get off stage I say, "God...don't know about that one." It seems when you're on tour...you get one chance to play. So, if we play Detroit and it's a bad night-then everyone, for the next four months will be saying, "Minor Threat sucks!" It's a real gamble...we want to do our best. We're use to playing every few months. Jeff: And then going on tour...at the beginning of the tour, we felt weird because it started to feel like an act...and we'd have to do it almost every day. It didn't feel right...it was so exhausting. The repetition...doing it over and over was different.

Ian: The first 5 or 6 shows were just...I don't know. Now I feel better about singing than I ever have before. Really, I feel great about it...I feel more sincere. I don't know why. Maybe I got into the groove of touring.

I.V.: It has been almost one year since you played here, and there does seem to be a different stage presence...

Ian: ...I don't use the mike stand anymore. We should appear to be a lot more confident on stage. This is the last of 35 shows; Whereas, last year Detroit was the first of 14 or whatever...I'm sure after a few months of not playing we'll be back to ground zero.

I.V.: Do you have any shows lined up when you get back home?

Jeff: No, I hope not for awhile. I have an incredible fear... first of all, it's the hardest city for us to play and I have a big fear of over playing. I get very bored of bands after seeing them pay out alot. We were in a real rut before we wrote the new songs...last year-just after we got back together, we were playing all the old material. There was nothing really new to work with...most people in D.C. knew the old songs. So I didn't feel like I'd anything new to offer.

Ian: We might play Boston in June. It's tentative...that's the only show we have coming up...if anything.

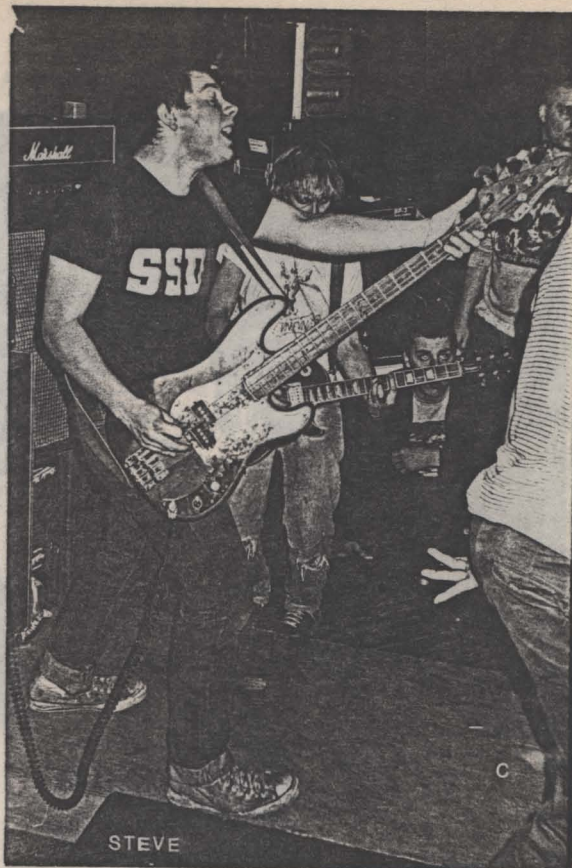
I.V.: Any closing statements?

Jeff: The record; first of all it's a 12" ep. It's not really an album. It's \$3.50 post paid from dischord...so anything over 4 bucks at a store is too steep, because it's not an album.

Ian: There's only 7 songs.

Jeff: So order it from Dischord if you want to get it cheap.

Ian: But give us a month at least...



(SINCE THIS INTERVIEW, STEVE IS NO LONGER IN MINOR THREAT - HE NOW PLAYS IN 24 hrs. STAY TUNED)

Guillotine
37-21 80 St. apt. 6-H
Jackson Heights, NY 11372

Touch&Go
P.O.Box 25305
Wash.D.C. 20007 *

Flipside
P.O.Box 363
Whittier, Ca. 90608

Filler
3950 Wall
Allen Pk., MI 48107

Smashed Hits
2449 Normandy Dr. SE
Grand Rapids, MI 49506

Fight Back
7888 Gleneagle
Kalamazoo, MI 49001

Blatch
501 Castle Rd.
Bartlesville, OK 74003

Straight Edge
2 Spindle Rd.
Hicksville, NY 11801

Forced Exposures
76 Bromfield St.
Watertown. MA 02172

fanzines



HENRY of BLACK FLAG



ep's

45's

12in & lp's



MISFITS-'EM LIVE (PLAN 9 RECORDS)

This 7 song live ep. is only available to members of the Misfits Fiend Club. So if you aren't a fiend, write to them today.

Misfits Fiend Club
P.O. Box 3112
Grand Central Station
N.Y., N.Y. 10163

There's good sound reproduction in all the songs four of which are from the "Walk Among Us" LP ("All Hell Breaks Loose", "20 Eyes", "Night of the Living Dead", and "Astro Zombies")

Henry's screams and growls on "We are 138" are very effective-the song partys heavily. This is a true collector's item for Misfits fans.

ARTIFICIAL PEACE/EXILED EP (FOUNTAIN OF YOUTH)

AP-I always say that the bass usually doesn't come out enough on most recordings but this is ridiculous! The sound of the bass drowns the guitar, drums and vocals so much that at times it's quite difficult to grasp the theory behind this new way of mixing. Well, at least "Against the Grain" and "Someone Cares" turned out o.k. In fact, all of the songs are great, it's just that they didn't turn out well on vinyl (Sorry guys, I was just trying to be objective!) A great lyric sheet, I wonder who did it?

EXILED- The Exiled are a group of punkers who take a hard stand on the possibilities of a nuclear war with classic lines like "Visualize this, a nuclear war and everyone's dead, dead, DEAD! I don't want it to end like that. I want to live my life. I don't want it to end all of a sudden when some stupid Russian pushes a stupid button and makes us all DEAD!" They should have been on the Maximum Rock n Roll record!

They are also against religion. On "Orthodox Confusion" they burst out into a blitzkrieg speed and shout out, "God exists, Jesus rules, Hari Krishna, religious fools..."

This is definitely a band to be reckoned with. Can't wait for their anti-police, anti-Reagan and non-oppressive authority tunes. It should be smokin'. Stay tuned.

BLITZKRIEG: (NO FUTURE)

Boy is this dumb! 3 songs about animal cruelty, unemployment, and war, respectively. Standard themes presented in what is becoming (sadly) and increasingly cliched approach. This lacks the spark of their first "No Future 7", and is only for those of you who can't seem to get enough of this kind of stuff.

DOUBLE O: (R & B/DISCHORD)

I must admit: After seeing their messy clubhouse performance, I was in no hurry to pick on this. Which could have been a big mistake, cause now that I've heard it, I gotta tell ya: This record is... well..inspired! Its got good song variation, cool touches(of the psych variety), great guitar work. Don't get me wrong, there's lots of fast, driving music here, but its sure not your standard stuff. And it's encouraging to hear a band that's not afraid to step out of the mold and experiment. Well done.

GBH: CATCH 23/HELLHOLE (CLAY RECORDS)

Much, much better than the "Mantrap" single. However, it's slower than most songs on their LP, similar in tempo and production to the U.K. Subs "Self Destruct". Still, it's grungier than hell, and I play it all the same.

OMEGA TRIBE: ANGRY SONGS (CRASS)

Angry songs??Hardly! An intention, maybe, but not in execution. The very first tune is a folk-song, for crass-sakes!(Pardon me). Of the other 3 songs included here, only 1 manages to avoid being stillborn. While its not entirely dreck, the crass stable of stars seems to have reached the point of diminishing, returns with its propaganda. Don't waste your money.

7 SECONDS: COMMITTED FOR LIFE E.P. (SQUIRT DOWN RECORDS)

More songs about how bad drugs are for you, standing up for yourself, being ostracized, etc. Have you seen this movie before? I have. Is there nothing on their minds besides stock lyrics about stock subjects. Give me something personal, a new perspective, some humor, anything but this tired formula. And the music's no great shakes either.

THE SMITHS: HAND IN GLOVE/HANDSOME DEVIL (ROUGH TRADE)

Finally! A band that sounds so fresh that they're really hard to describe. The best I can come up with is they're sort of like an 80's version of the Beau Brummels, Beefier, minus the harmonies, but with harmonica. Lots of west coast psych. Shadings, too, but nothing overt. I'm not very sure what the vocalist is singing about(or to whom he's singing), and the ambiguity makes the overall mood naggingly perverse. Tired of your present musical diet? Try the Smiths. Each side is as good as the other.

MINOR THREAT- Out Of Step (DISCORD)

This 9 song ep. is the first material released by the 5 piece Minor Threat. (Minor Threat is back to the old line up-Steve who played bass on the record has recently been canned.), and you can tell the difference. There's a lot of stop/go and slow/fast changes that work well with Ian's vocals. Ian and Jeff complain that the sound is thin with too much treble-which maybe true. But that doesn't underscore how powerful this record really is. The lyrics can throw you in perspective-they make you think and wonder. The record ends with a satirical number-"Cashing In" - it's about the bands rich success after regrouping. This record is must. If you don't own a turntable, this record is a good reason to get one.

Send \$3.50 ppd. to Discord Records
3819 Beecher St. N.W.
Washington, D.C. 20007

M.B.

Forget Factrix, they're just embarrassingly pretentious. Never mind Cazazza, he hasn't had a new idea since "Kick That Habit". You like your electronics with substance, don't you? Then here's your man. Rumored to have released 8 albums in 18 months (I only know of 7), M.B. is as prolific as he is consistently stimulating. Often he is lumped with proponents of power electronics, e.g., Whitehouse, Satchcliffejugend, and Come. Presonally, I find him far to sublime and soulful to be catagorized with such hardcore noise merchants. His albums aren't easy to find, but the one's to search for are "Leibstandarte SS MBZ"(On the Come label),"NeuroHabitat/MorderUnter Barterium" (on Dys, A U.S. label, the people that brought you the Mneumonists). You won't be disappointed.

CHROME: ANOREXIC SACRIFICE/BEACONS TO THE EYE (SUBTERRANEAN)

Chrome has discarded their dance-floor aspirations (Firebomb) for a more traditional, all-out riff-rock attack this time. I can't make out most of the lyrics to A.S.(why not lyric sheet?), but musically, it's as crunchy and chunky as they come, done in the inimitable chrome style. The B-side is Chrome at their freaky, feedback, instrumental worst(best)? Worth it for the A though.

CH 3: I'LL TAKE MY CHANCES/HOWCOME? (POSHBOY)

"How Come" is a B-side in every sense of the word. I wasn't too crazy about "Chances" at first, but the more I hear, the more I like. It really moves in the classic CH 3 style. But even "Chances" pales when compared to anything on their stupendous debut. With this and an uneven LP under their belt, you gotta wonder: Will they ever live up to their potential?

ATTAK: ZOMBIES (NO FUTURE)

An ersatz (look it up) blitz. In fact, so many of these songs sound like blitz tunes, its just about outright plagiarism. To be fair, some songs were alright: "Daga I & Daga II" were good, so was "Demon", although this guys voice definitely lacks the dexterity of Carl's. But c'mon. I thought the whole idea was to be yourself and not a clone. Sad.

SADO-NATION: WE'RE NOT EQUAL (BRAINSTEM)

Why is this so lame and their Trap 7 so hot? Probably because they've shed their wipers influences, they've allowed their new female member to monopolize the vocals, and the previously inspired David Corby has come up with a bunch of real mundane songs this time. What a let-down! Only two of the new songs, "Industrial Revolution" and "Cut The Cord" (both of which D. Corby sings) relive the past glories. Sado-Nation has got to clean house before they deliver what I know they're capable of.

PRINCE CHARLES: GANG WAR (GREYHOUND)

If you think Trouble Funk's bad, you owe it to yourself to hear this record. As I understand it, this is a French reissue of a now deleted U.S. LP. Now, I don't normally like funk, but this is so mean, so gritty, it makes Parliament sound like clowns, and all others sound like fluff. (Maybe with the exception of some Rick James tunes.) Side 2 is the absolute killer, because side 1's two ballads make it more soulful than funky. Prince & Time are in grade school compared to this. Without a doubt, the real thing.

! JAPANESE: HORRIBLE (PRESS RECORDS)

Several people I've talked to condescendingly told me the title to this is quite appropriate. I pity the fools! Thematically, "Horrible" picks up where JadFair's "Zombies..." 7" left off, and it's every bit as good. (If you don't own "Zombies", or never heard of it, where have you been?) Not much electronics here, though. Just the band assailing their instruments with such finesse that their noisy sound easily humbles "High Brow" bands like Pere UBU. Two of the five songs contained here, "Thing With A Hook", and "Rosemary's Baby" truly rate as indispensable. Buy now and get D. Fairs art book "Decky the Monkey" thrown in the package.

EFFICIES: WE'RE DA MACHINE (ENIGMA RECORDS)

Frankly, this is a disappointment. The lyrics, as usual are intelligent and thought out. The music is full and pounding, but the melody is drab and ordinary. What happened? This can't be the choicest stuff they had to release. I gotta rate this a stumble when it should have been a step.

GUN CLUB: DEATH PARTY (ANIMAL PARTIES)

Now this is more like it! I don't care what you say, "Miami" was an abortion. Peirce himself admitted it! There is five songs here and it's a full house. The songs are solid and the singing is the way it should be. "The Lie" is my fave, followed by "House on Highland Ave." & "Death Party", but really there are no losers here. Very worthwhile.

MEATMEN: WE'RE THE MEATMEN AND YOU SUCK (TOUCH & GO)

A personal note to Mr. T: There are those of us in the Midwest, I.E., The Detroit Axis, to whom the Meatmen were more than a "Joke Band". The Men'O Meat displayed power, humor, and originality which helped keep the music scene around here fresh and alive. And folks, all that's right here on this record (and more!). Side 1 is the complete "Blud Sausage" EP, the way it was intended to be. And while that's quite a necessity, side 2 is a gift from the Gods. I've heard the Meatmen live quite a few times, but never like this! A tip of the hat to Al Pike, who masterfully produced this gem. Touch & Go's debut is a huge success, something both the label and the band should be very proud of.

NECROS: CONQUEST FOR DEATH (TOUCH & GO)

If the 45 "Conquest for Death", was meant to be a primer for this album-there's no need. This record is hot! It has a bit of the old Necros and alot of new. Once again we can hear another version of "police brutality"-not a stand out, I still like the 1st ep's rendition. But "Bad Dream" (originally on "Process of Elimination ep) is more full and tons heavier with Andy W. on guitar. The production is clean, but the bass is lacking in a few songs. All thirteen songs hold up and you can catch on to them very quickly. Also included is nice poster/lyric sheet. Buy it.

PLAY DEAD: THE FIRST FLOWER (JUNGLE RECORDS)

Musically, this group sounds like a slower, heavier killing joke, with a liberal helping of Doll X Doll thrown in. I'd read good things about PlayDead, and in actuality, they aren't bad. Its just that if a group is going to borrow ideas, they should explore them further or transform them somehow. Play Dead fails to do this. Although their songs are enjoyable, they just aren't distinctive enough. There's nothing here their mentors don't do better.

DEAD KENNEDYS-PLASTIC SURGERY DISASTERS (ALT. TENT./FAULTY)

I asked my brother to buy this album for me for Christmas because I didn't want to waste my money on it. But, of course, my presumptions were wrong. This is a surprisingly good piece of material put out by everybody's former favorite band.

Except for the asinine social commentary in the beginning and end of the album and time-consuming/filler songs "Trust Your Mechanic" and "Well-Paid Scientist", this is a worthwhile album to listen to. Side one starts off with "Government Flu", a DK oldie that was probably rehashed because of Reagan's wish to bring back germ warfare. Nonetheless, they bring back the witty lyrics with a "speedy" beat.

Speaking of warfare, witty lyrics and a rapid tempo, "Forest Fire" brings back shades of "Chemical Warfare" in it's own goofy way-"No junk food, just earthly goods, I ate weird berries in the woods. Now I'm seeing colors, I'm getting higher, I think I'll start a forest fire!"

The DK's even turn the tables a little bit on side two. "Dead End" and "Moon Over Marin" aren't actually songs to make you roll all over the floor. Especially "Moon", which is probably Jello's best written song about the future-"The crowded future stings my eyes."

Well, I think it's a good album. No, it's nothing like Fresh Fruit, but then, what will be?

TSOL-BENEATH THE SHADOWS (ALT. TENT./FAULTY)

All of the fanzines have commented that this album is trash, but not I! This is one of T.S.O.L.'s best releases.

As soon as all of the instruments came together on the first song, "Soft Focus", I knew I'd like it. The addition of keyboardist Greg Kuehn has really given a new dimension to their music.

Yes, I will admit that their lyrics become a little sappy and redundant at times. I mean, there are more things to talk about than having girl problems and being marginal.

But other than that, this record is definitely better than Dance With Me and Weathered Statues. The first ep is, however, just as good even though it's a different type of music.

send anything for

review to: **INSIDE VIEW**

P.O. BOX 1445
DETROIT, MI 48231

THE DAMNED-STRAWBERRIES (BRONZE)

If you want to hear melodic music (with cello sounds, brass sections, keyboard solos and all) at its best, buy this album. This is yet another release by the Damned with a type of sound that is different from the previous records.

Damned lyrics have always approached subject matters in their own stylish ways, and they continue to keep that up with their subtle, anti-war messages on "Generals" and "Gun Fury." It sure beats the infamous style the Maximum Rock n Roll bands handle the topic of war—"I don't wanna die for my country, The few, the proud, and the dead" and with lyrics like "Our government promotes communism, racism, facism, sexism (Yeah, and taboo disappearances aren't happening in Argentina)..."

What more can I say but buy this lengthy album and hear for yourself how versatile the Damned are from the hard-hitting leads in "Ignite" to the soulful 60's sound in "Stranger on the Town" to the different approaches towards (the subject of) love in "The Dog" and "The Pleasure and the Pain" to the mind/thought piece of "Life Goes On" to....

PAGANS: (A TERMINAL RECORD)

LTD Edition 500. Recorded live. Wish I had more information about this record. Around here this band is revered, now it's easy to see why: these guys burn! The production is fuzzy, and there's very little bottom, but so much of the music is hot and wild, and the performance so committed, that it's not the end of the world. Of course it would have been nice if a little more care had been taken, but that's the way it goes. Pretty good selection of songs, too, including "Six and Change" and a heavy metal version of "Street Where Nobody Lives" called "Slow Street". It's not without its clunkers, though. Why record "7th Son"? I wasn't too crazy about "Multiple Personalities" or "When I Die", either. Get this record while you still can (if you can).

BLOOD & ROSES

Part of Britain's "Positive Punks". The British love labels; They sure invent enough. I can't tell you what "Positive Punk" means, but I can tell you what this record sounds like; Tepid UX. In other words, it stinks up the place. Even with song titles like "Nepomancy" and "I Spit On Your Grave", this band has all the emotional impact of Milk of Magnesia. So England, what's all the fuss?

KRAUT: AN ADJUSTMENT TO SOCIETY LP (FAULTY RECORDS)

The first time I listened to Kraut: Adjustment to Society LP, I liked it a lot but the more I listened to it, the more critical I became of it.

This album has its good points and its bad points. ~~First, the good.~~ The production is great, everything comes out loud & clear. There's no problem hearing the vocals on this record. Davy Gunners' voice is unique and very strong. Highlights of this LP Unemployed, Don't Believe, and Societys Victim. Arming the world has a cool orchestra intro but that's about the only thing I like about this song.

POTOS

CONTEST

NAME EVERY-
ONE ON THIS
PAGE & GET
THE NEXT
ISSUE OF
INSIDE VIEW
FOR FREE



SS DECONTROL



SPRINGA



charlie h.

SS DECONTROL

JOHN S. of the GI's



Photo: t. burnhole

YOUR TIME HAS COME

HELD DOWN TO LONG BALL & CHAIN
FORCED AWAY BY THE UN-NAMED
THE CRASH HAS COME BUT NOW IT'S GONE
PICK UP YOUR REMAINS AND MOVE ALONG

YOUR TIME HAS COME

IGNORANCE, APATHY WHICH IS WORSE
BOTH FEEL AT AN EQUAL CURSE
DOOMED TO ONE DOOMED TO BOTH
FELL THEIR HANDS AROUND YOUR THROAT

YOUR TIME HAS COME
BUT IS IT THE END

A NEW DAY DAWNS, YOU PRAY FOR THE OLD
IT'S MUCH TOO HOT TO FEEL THE COLD
YOU FEEL HELPLESS AS YOU WATCH THE HANDS TURN
IN YOUR INDECISION YOU START TO BURN

YOUR TIME HAS COME

INSURRECTION



mike



brendan

terry



guy

INSURRECTION
109 Quincy St.
Cherry Chase, Md. 20815

**The social ladder is not complete
It's missing rungs to protect the elite
So why is it that they stand in line
To try the ladder one more time**

PHOTO-TIFFANY PRUITT



MARGINAL MAN

Inside View: When did Marginal Man first come into existence?
Andre: September/October 1982

I.V.: What are some of your favorite bands and/or influences?

Andre: Buzzcocks, D.O.A., D.K.'s, T.S.O.L.(R.I.P)

Pete: Damned, U.K. Subs

Steve: T.S.O.L., Social Distortion, Agent Orange

Kenny: D.O.A., Bad Brains, the Damned, D.K.'s, and various others

I.V.: Are there any plans for recording a record?

Kenny: We hopefully will release a record, but were not sure when

I.V.: How many shows have you guys played so far? Any out of town?

Kenny: We've played one party, and four shows in the D.C. area.

Also, one out of town show in N.Y. at CBGB's. In my opinion CBGB's was undoubtedly the worst we've ever played.

Andre:the N.Y. show was pathetic.

I.V.: Who writes the music and lyrics?

Kenny: Everyone in the band contributes writing lyrics&music.

There's no one person in the band that does any one thing.

I.V.: Were any of you in bands before Marginal Man?

Steve: Pete, Mike and I formed Artificial Peace. Kenny and Andre came from the infamous "jazz quartet", Toasterhead.

Kenny: I also played drums with a band called Hate From Ignorance. This is the first band I've played guitar in.

I.V.: Are there alot of shows in the D.C. area?

Kenny: YES! Too many in fact. This month alone there are 7 shows. As a result, less people are turning up at the smaller shows which showcase the local bands-opting instead to go see the national acts.

Pete: Too many shows to say the least...

Steve: There's a show at least every week now and they're usually \$5!!

I.V.: What are you trying to get across to people with your music?

Andre: With lyrics - we're trying to say something pertinent and interesting that everyone can relate to; something where people will say, "Hey, I've felt like that before..." or "Hey, I've thought about that..." With the music - we're trying to present something other than the 1-2-3-4-I hate Reagan style; that had its' day.

Kenny: "When you get down to it, the basis of our songs is personal experience. We tend to write about things we see, things that affect our lives-and most of all...how we feel about these

I.V.: What does Marginal Man mean?

Kenny: Marginal Man is a term sociologists use to describe an individual torn between two or more cultures, partly assimilated into each and fully assimilated into neither. If you prefer, you could say that he is "outside looking in...caught in between."

I.V.: What do you think of the Touch & Go 'zine headquarters moving from the midwest to D.C.? (alot of us here miss the big guy, too)

Kenny: I'm very glad T&G relocated to D.C. It provides very good coverage not only of what goes on in town, but also whats' happening in other areas. The interviews are also very good. (is that a hint??ed.)

Andre: It's great, because we haven't had a decent fanzine around D.C. in a long while.

I.V.: Because you do have a different brand of music, did you find it hard starting out in front of the audiences in D.C.?

Kenny: We didn't find it particularly hard to start, but by no means was it easy. We used to have trouble with people not being able to get into what we were playing because our approach was a bit more melodic than that of alot of other bands. This problem still exists to a degree; however, for the most part it has gone away.

Steve: Yeah, alot of people still don't understand what we're trying to accomplish. But I guess if we ever put something out and the people read our lyrics- they'll understand.

I.V.: Do you plan on making another demo tape?

Kenny: We haven't recorded any demos yet...

Pete: That was a basement tape...

Kenny: The tape you're referring to is a recording made in Nov.82 in Mike's basement. All we did was get a tape recorder, move the amps around-and play.

I.V.: What do you guys do on your spare time?

Andre: Play bass, and work(so I have lots of \$\$\$)

Pete: (no comment)

Steve: Skate

Kenny: Listen&play music, go out with friends, skate, work on my car....

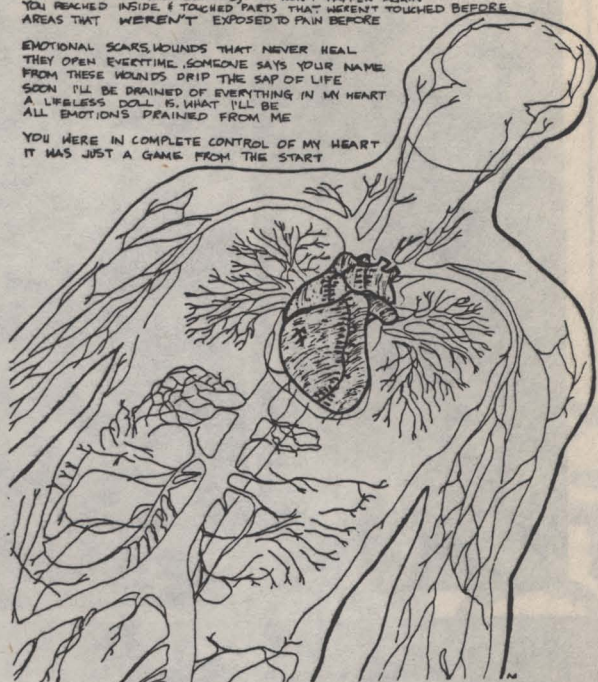
(Mike Manos was not available)

EMOTIONAL SCARS

DID YOU DO THIS TO TEASE ME?
YOU HELD ME BY A THREAD, I'D DO ANYTHING YOU SAID
I'LL NEVER OPEN UP MY HEART AGAIN LIKE I DID WITH YOU
I'VE BEEN HURT ONCE BEFORE, IT WON'T HAPPEN AGAIN
YOU REACHED INSIDE, I TOUCHED FACTS THAT WEREN'T TOUCHED BEFORE
AREAS THAT WEREN'T EXPOSED TO PAIN BEFORE

EMOTIONAL SCARS, WOUNDS THAT NEVER HEAL
THEY OPEN EVERYTIME, SOMEONE SAYS YOUR NAME
FROM THESE WOUNDS DRIP THE SAP OF LIFE
SOON I'LL BE DRAINED OF EVERYTHING IN MY HEART
A LIFELESS DOLL IS WHAT I'LL BE
ALL EMOTIONS DRAINED FROM ME

YOU WERE IN COMPLETE CONTROL OF MY HEART
IT WAS JUST A GAME FROM THE START



JULY												1	7:35	2	TV 2:15
Baltimore	Baltimore	5	6	Chicago	7	8	7:35	9	7:35	10	7:35	Oakland	7:35	Oakland	7:35
10	1:30	11	7:35 FN	12	7:35	13	7:35	14	10:35	15	10:35	16	TV 10:35	17	TV 10:35
Oakland	California	California	California	California	Seattle	Seattle	Seattle	Seattle	California	California	California	California	California	California	California
17	4:35	18	10:35	19	10:35	20	3:15	21	10:30	22	10:30	23	10:00	24	10:00
Seattle	Seattle	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland	Oakland
24	TV 4:00	25		26	7:35	27	7:35	28	7:35	29	7:35	30	TV 2:15	31	TV 2:15
California	California			Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle	Seattle
31	1:30 DH														
Kansas City	Kansas City														
AUGUST												1	7:35	2	TV 8:00
TV 2:00	New York	8	7:35 FN	9	7:35	10	7:35	11	7:35	12	7:35	13	7:35	14	7:35
Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago	Chicago
14	1:30	15	8:35	16	TV 8:35	17	TV 8:35	18	TV 8:35	19	TV 8:35	20	TV 8:35	21	TV 8:35
New York	New York	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City	Kansas City
21	2:15	22	8:35	23	8:35	24	8:35	25	8:35	26	7:35	27	TV 2:15	28	TV 2:15
Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota
28	1:30	29	7:35 FN	30	7:35	31	7:35								
Toronto	Toronto	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota	Minnesota								
SEPTEMBER												1	7:35	2	TV 5:30
4	1:30	5	7:35	6	7:35	7	7:35	8	7:35	9	TV 8:30	10	8:30	11	8:30
Toronto	Toronto	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland
11	2:30	12	7:35 FN	13	7:35	14	7:35	15	7:35	16	7:35	17	TV 2:15	18	TV 2:15
Milwaukee	Milwaukee	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland	Cleveland
18	2:05	19		20	7:35	21	7:35	22	7:35	23	7:35	24	TV 2:15	25	TV 2:15
Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston
25	1:30	26		27	7:35	28	7:35	29	7:35	30	7:35				
Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston	Boston				
OCTOBER												1	TV 2:15	2	TV 2:15
2	1:30	3		4		5		6		7					
Milwaukee	Milwaukee														

HOME GAME TIMES SHOWN ARE DETROIT TIME (ALL P.M.) FN--Family Night FD--Family Day
TV--Tiger Day DH--Doubleheader TN--Tw-nighter TV--Televised (Network) [TV]--Televised (WIDV-TV or)

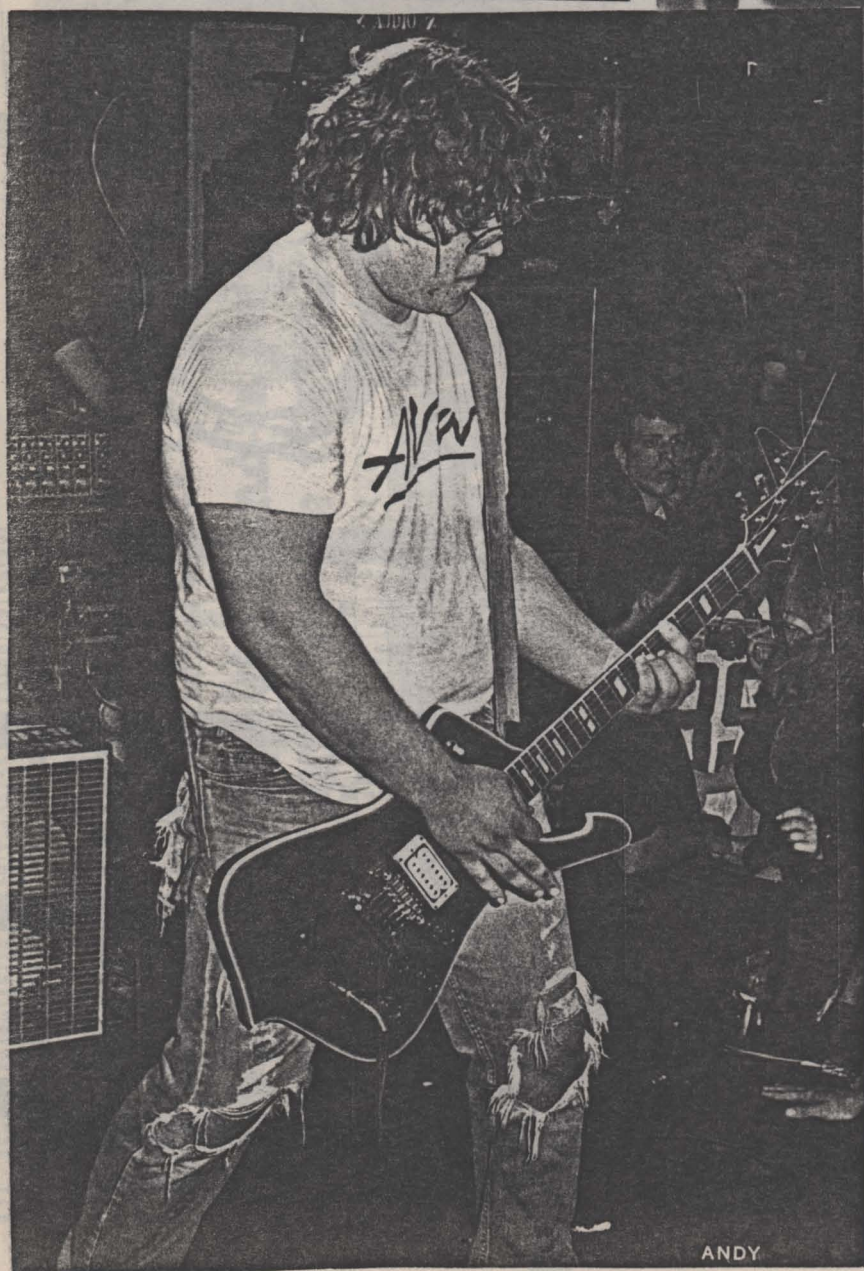
NECROS



BARRY



TODD



ANDY

A.S.F.B.

I ADMIT I WAS WRONG
I'VE LIVED THIS JOKE FAR
TOO LONG
I WANT YOUR LIFE A LIFE
TO BELIEVE
THINKING IS A TASK I WANT
TO RELIEVE
I WANT AN EXAMPLE AN EXAMPLE
TO FOLLOW
YOUR LIFE IS FULL MY LIFE IS
HOLLOW
IT'S SO MUCH EASIER WHEN YOU
LEAD
IT WON'T MATTER IF YOU DECEIVE
(CHORUS)
CONTROL ME
LEFT RIGHT LEFT RIGHT
CONTROL ME
I'M WRONG YOU'RE RIGHT

FRIEND TO ALL

DO YOU THINK THE THINGS
YOU SAY?
OR IS IT FOR YOUR OWN
GAINS?
THINK I CAN'T SEE THROUGH
YOUR SHIT
A FRIEND TO ALL-CAN YOU
DO YOU SPEAK THE TRUTH
OR DOES YOUR OPINION HAVE
PRICE?
I'D RATHER BE HATED BY YOU
LIVE YOUR FUCKING LIFE
FRIEND TO ALL (CHORUS)
HOW LONG DID YOU THINK
IT WOULD LAST?
WHEN WHAT'S IN IT FOR
ME IS THE ONLY QUESTION
YOU ASKED

**NEW NECROS
L.P. OUT NOW!!**

NEGATIVE APPROACH

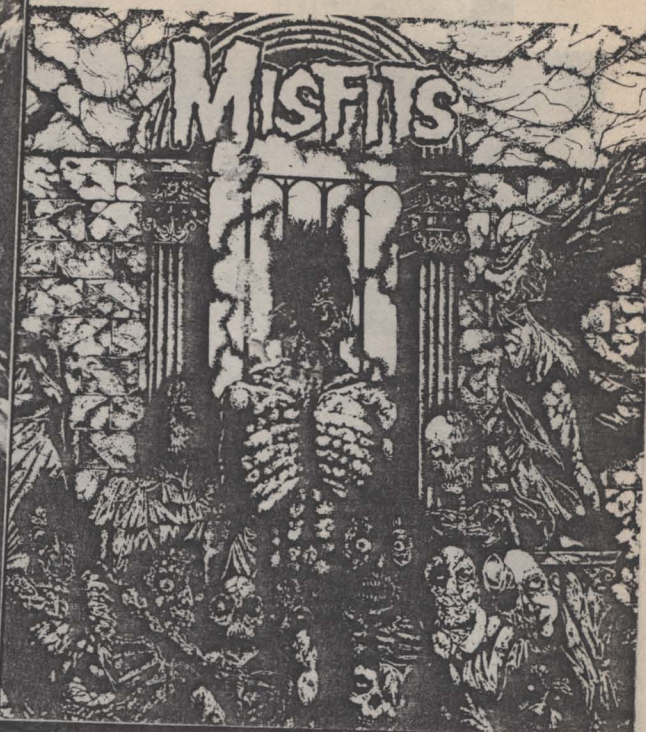


GLENN and FIENDS

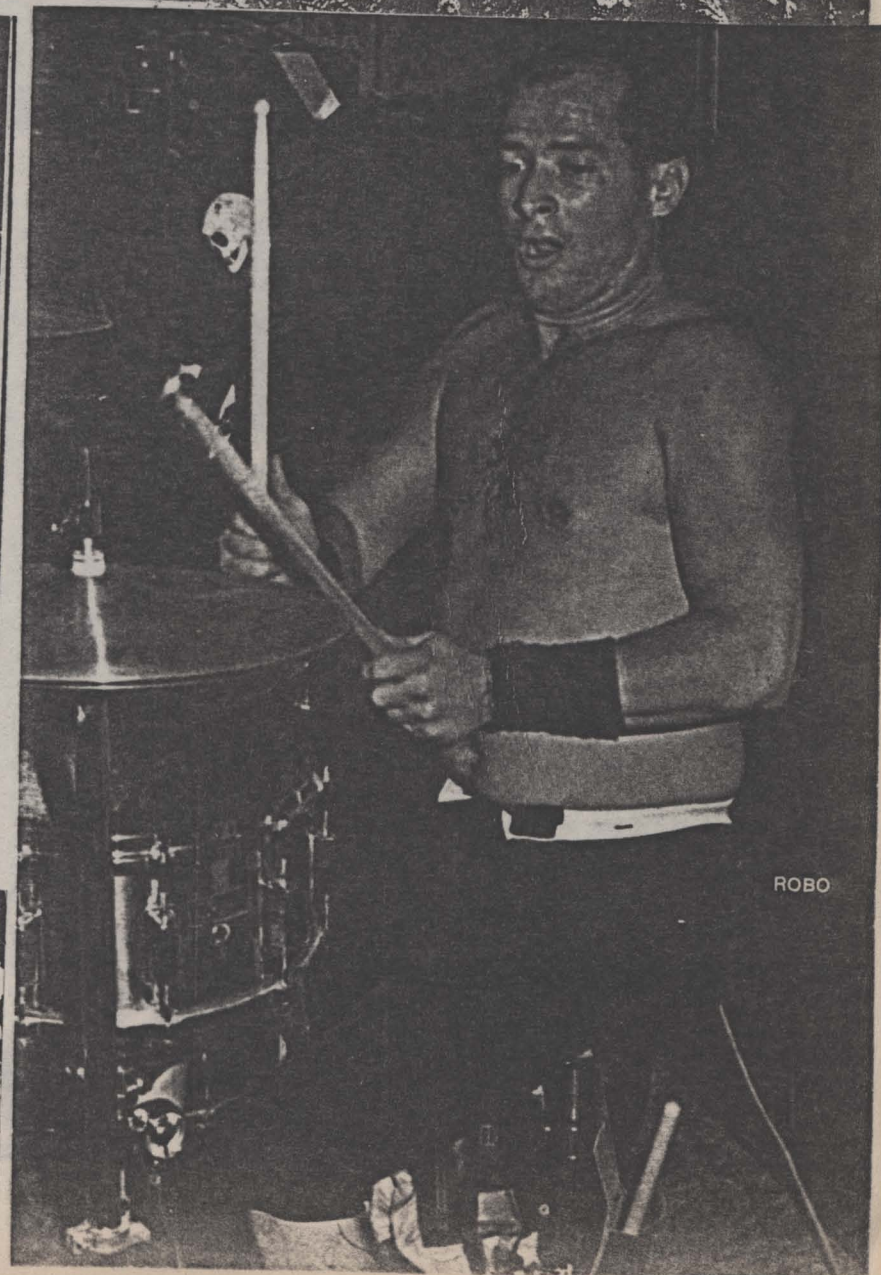


NEW NECROS
LP OUT NOW!!

JERRY ONLY



DOYLE



ROBO



FLESH COLUMNS:

Greg/bass
Sue St. Denis/drums
Doug/guitar & vocals

Inside View: Was your first show in the Detroit area the one at Greystone Hall with the Necros?

Doug: Yea, that was our first show in Detroit. We played about two years ago in Windsor (Ontario), that was a long time ago. The show was at a crummy bar called The Corination.

Greg: That was when we first started out...we had a different drummer than and everything.

I.V.: Well haven't you played in Windsor since?

Sue: We played a couple times at this place called The Waterfront.

Doug: I don't think we are going to though, not for a while anyway.

I.V.: Why dont yoy want to play there? Whats the scene like?

Sue: Well the thing about over there(windsor) is that there is never a good cleen sound system to play through and things like that. A lot of times gigs aren't organized well, but it (The Waterfront) is the only place we can play at in Windsor. So sometimes we have to take the chance, because we have a lot of Canadians that like to see us.

I.V.: Do you have a strong following in Canada?

Doug: Yea...a pretty good following

Sue: A lot of the High School kids.

I.V.: Well you have a great following in Detroit and play here mostly, but what about other cities? Do the Flesh Columns plan on doing any traveling for out-of-town shows?

Doug: I dont know...

Sue: If any body can organize something for us we would. Maybe Cory...

Greg: Maybe something in the summer if we're lucky.

I.V.: Some places like Kalamazoo, Ann Arbor or in Ohio?

Doug: Yea, we would like to play those places.

I.V.: Well, you have played in Ann Arbor haven't you?

Doug: Yes. That was a good show.

I.V.: Who writes the Flesh Columns material?

Greg: Doug mostly. I do some of it and she(Sue) makes suggestions.

I.V.: Being from Canada you do a song thats dedicated to the Windsor Police. Do you feel that they are any different than the cops over here?

Doug: Well they're supposed to be crackin down on us this summer but...

I.V.: Why? I suppose you guys are causing all kinds of...
Sue: When they're not hanging out at the doughnut shop they are out getting the punks.

Greg: We could be just standing around and they'll hassle us

I.V.: Sue, at first when you guys played everyone seemed quite skeptical because of a girl drummer...

Greg: The GoGos.

I.V.: Well does it seem that the novelty is over with? Do you feel that you've proven yourself?

Greg: Everyone treats her like a boy anyways.

Sue: Thanks alot. No it was the GoGos syndrome at first, like it was a novelty and everyone thought that I was trying to be just like them or something, but I think if your a good drummer people appreciate it no matter what gender you are. So I think that everyone is used to us now. But they dont really realize...

Greg: The initial shock is over with.

I.V.: What about any recordings in the future?

Sue: Well Cory and Jim are going to record us. I really dont know where.

Greg: Some studio in Detroit.

Doug: We really can't say where.

I.V.: Any certain label?

Doug: Touch & Go.

Greg: It will probably be out sometime in the summer.

I.V.: Until that time, do you have any demo tapes that can be sent around?

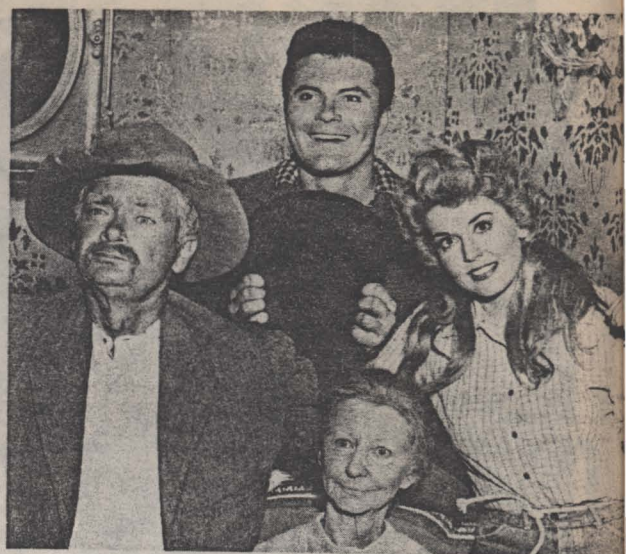
Doug: Just what we make in our basements.

Greg: Yea, pretty poor quality.

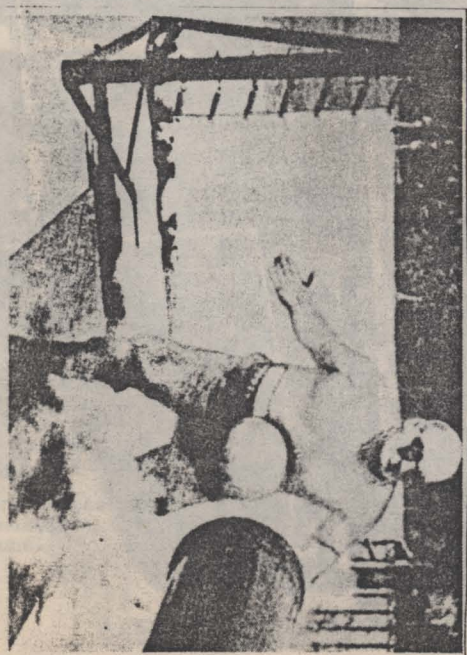
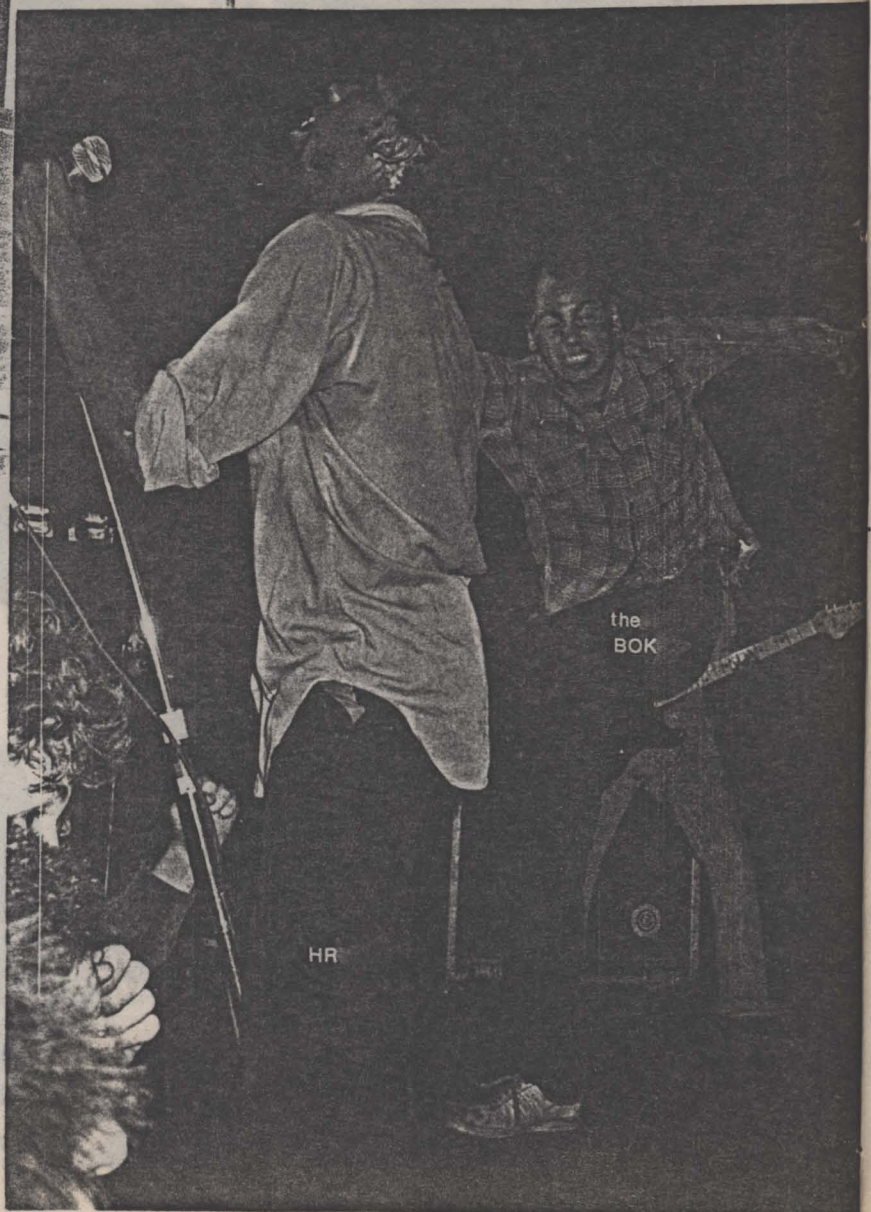
For more info:Flesh Columns
2215 Girardot
Windsor, Canada N9B1R3

H.R.





The Clampett family at home in Beverly Hills, Calif.



A cannon (R) shooting a 104-lb. cannonball into the stomach of strong man Frank "Cannonball" Richards.

Living Hell
PRESENTS

from
England

CRH

**NEGATIVE
APPROACH**

**VIOLENT
APATHY**

7:30.83

ALL AGES

SATURDAY JULY 30TH AT THE SERBIAN
AMERICAN CHURCH HALL, \$6 TO GET IN
THE HALL IS AT 4331 W. JEFFERSON,
AND EASIEST TO GET TO BY TAKING I-75
TO SOUTHFIELD ROAD, TAKE SOUTHFIELD
SOUTH TO W. JEFFERSON AND TURN LEFT
GO ABOUT A QUARTER OF A MILE AND THE
HALL IS RIGHT THERE ON THE RIGHT HAND
SIDE IN BEAUTIFUL DOWNTOWN ECORSE.

THE BIGGEST AND BEST SELECTION OF IMPORT + DOMESTIC LP's + 45's IN MICHIGAN !!!

I shop
there!

Schoolkids ANN ARBOR Records and Tapes

523 E. Liberty
994-8031

514½ E. William
(upstairs)
668-1776

...to take off. He was featured in ...
... Grab the nearest fly swatter